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THE FERRY

Dutch, 1600-1670

by Solomon Ruisdael

Museum Appropriation, 1933

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"THE FERRY"

BY SOLOMON RUISDAEL

IN the Fall of 1933 there was purchased with the Museum Appropriation a fine example of Dutch seventeenth century painting by Solomon Ruisdael, entitled "The Ferry." Like so many other objects in our art museum it has many topics of interest connected with it which invite the student. One might dwell on its scene as presented, the importance of its painter, the part he played in the art of his day, the painters whose work he knew and who influenced him, the story of his life so far as it is known, and especially the nature of the period which called it forth. When these are thoroughly discussed, we have only dealt with the archaeological background of the painting, and there is still left the superb art interest of the painting, which warranted its acquisition by the Museum. But to better understand it, we cannot ignore the background alluded to above, nor are we blind to the fact that all of these are interwoven so intimately that no one may be discussed without some presentation of the rest.

To Holland in the seventeenth century belongs the glory of an emphasis on landscape painting for itself, not furtively and as a background, as was so often the case in Italy and Spain, not of some strange and distant land, but of the Netherlands themselves. Visitors today find a great appeal in that picturesque land, and pay tribute to the masters through whose brushes the attractive features of the land have been interpreted. The sand-dunes of the north, the wind-blown North sea, the low flat area around Amsterdam and Haarlem with its great trees, half burying the farmhouses, the sleepy rivers, the contented people in their quaint costume, the home-life, and further south, the great reaches of the rivers, the quaint shipping and fishing towns such as Dordrecht, and especially the slightly rolling land with its wind-swept trees, all were waiting for the painter with eyes to see and appreciate them, and to inspire his genius. To all

alike, there was the emphasis on the clear spaces of the sky, so often filled with wind clouds or the great fleecy masses of the summer.

We ought also to note that the flood of such paintings, so characteristic of the period, was in response to a very decided demand on the part of the Dutch. In the first place, the Reformation with its sweeping changes of ideas had largely withdrawn the interest of the Dutch from religious subjects. Then again, the Dutch were proud of their homes and keen on their adornment. A large feature in the latter was a love of plenty of paintings in the home, and surely the Dutch love of the sea and its shipping, and the tremendous national spirit of the people, were factors to which the artists catered.

A survey of Dutch landscape painting shows us that the name of Ruisdael looms large. There is no question but that Jacob Ruisdael is easily better known, a more prolific painter, and a superb interpreter of his native heath. But his illustrious uncle is a painter of distinction also, and his work worthy of our attention.

Solomon van Ruisdael was born at Haarlem in 1600 and died there on November 1, 1670. The family line came from the environs of Haarlem, where up to 1625, there existed a chateau which bore the name of Ruisdael. It was Isaac Ruisdael, Solomon's father, who married in Haarlem, and settled there. Who Solomon's teachers were, is a debatable question. Most of the authors of catalogues have followed the usual tradition that he worked under Esaias van der Velde and Jan van Goyen. This is based on stylistic similarity, particularly with Jan van Goyen. Bode (*Great Masters of Dutch and Flemish Painting*, p. 148) sets us right about this matter, when he says that van Goyen was a student under Van der Velde when Solomon Ruisdael was but twelve years old, and that afterwards van Goyen lived at Leyden while Ruisdael remained faithful to Haarlem. The matter is not one for solution, for the towns named in Holland were such near neighbors that inter-

change of visits was quite possible. One thing is certain, and that is, that there was a sufficient number of worthy instructors in the School of Haarlem to satisfy any budding artist of talent.

Of the rest of Ruisdael's life we know only a few facts, and even these are drawn to some extent from his paintings. That his genius was recognized among his fellows is proved by his admission to the Painter's Guild by 1623, and his election as Dean in 1648. His services to the Guild were continued until his death. His work shows that he stayed at Haarlem, and found plenty of subjects worthy of his genius in the surrounding country. While he never was the prolific artist that his more famous nephew was, his work has been eagerly sought by private collectors and public collections, and the general excellence of his work is unusually high. Most of his canvases show landscapes and river-scenes, although if existing attributions are correct, he tried his hand occasionally at still-life, and once at least at a cavalry action. It is on his landscapes, such as the one in the museum, that his reputation was made, and remains undiminished to this day. Undoubtedly Solomon van Ruisdael was either a successful painter or a man of some affluence, for there is no word of his disposing of his work by forced sale or at auction as was the case with so many contemporary artists. Certainly his canvases speak of the placid and phlegmatic but gifted Dutchman, who was at ease in mind and satisfied with the landscape before him.

The painting owned by the Museum bears both a signature and date. On the gunwale of the ferry-boat are the characteristic monogram of the artist S. & R. and the date 1645. This would bring the painting into a period of his work when he was at his prime, full of experience, and his eye peculiarly sensitive to the beauties of his native land.

In view of the illustration given, a description of the scene depicted is out of place; but illustrations, whether photographs or half-tones, rarely give a fair idea

of the original. Certainly if one would but sit before the Ruisdael painting for a time, the powers of the artist as an interpreter would be far more appreciated. Life and movement is everywhere, but phlegmatic and deliberate, as is so often characteristic of the Dutch. Summer breezes blow, but hardly move the leaves on the trees, and the sail-boats drift quite as much as they sail, while sluggish waters mirror everything. It is the charm of the great Dutch school of landscape painters in which Solomon van Ruisdael was a worthy member, that the result is not story-telling as might easily be the case, but rises much higher, and we love to return as often as possible to rediscover for ourselves hidden beauties not noticed at first.

Visitors to a gallery intent on their usual purpose of casual enjoyment rarely think of the people of other days who have known and loved the picture. Sometimes it is a person of power, sometimes a private individual, but whatever their station, their interest has none the less been expressed. Undoubtedly a long pedigree of this sort might be unearthed in the case of the Ruisdael painting. Some of the details would be that John Nugent, Esq., of Dublin once owned the painting, then it passed to the possession of Mervyn, Viscount Powerscourt in Ireland, and latterly to Mrs. Louis Raphael of London. Nor is this surprising, for the English interest in Dutch landscape painting is one of long standing.

Public as well as private interest has been shown in Ruisdael, and those who would see him at his best must do so in the galleries of Berlin, Munich, Rotterdam, Copenhagen, Frankfort, Antwerp, Brussels, and the Louvre. With the examples there the painting in Providence may indeed be favorably compared.

L. E. ROWE

Art discloses the soul of artist and spectator, and expands both if they but consent.

Jarvis: *Art Thoughts*

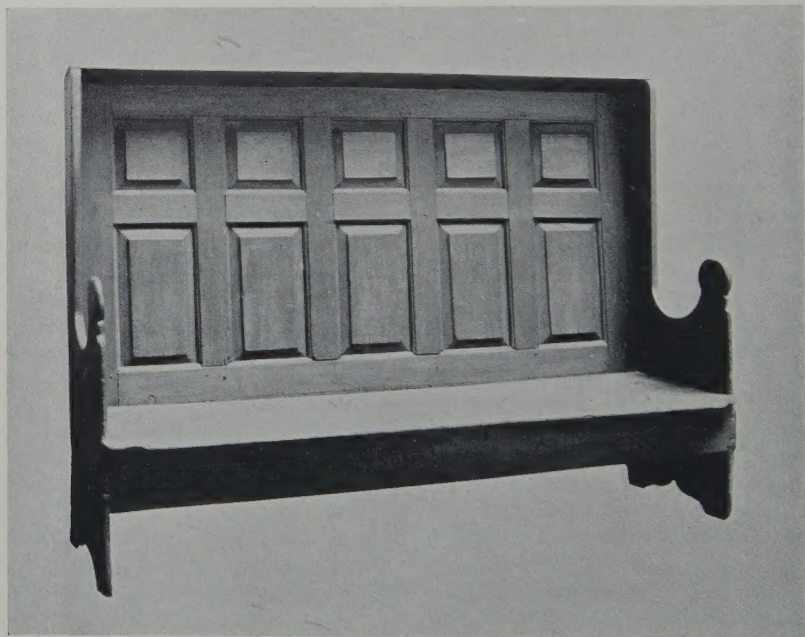
AMERICAN SETTLES

IN the early days of new world endeavor, utility was the chief attribute of all house furnishings. Convertible furniture was in demand whenever possible and not infrequently were the uses of a single piece twofold. Outstanding examples of these combinations are the chair table, the settle bed and the settle with chest compartment.

The settle used extensively in mediaeval

even there door and window fittings were insufficient to withstand the blasts of England's winters. As builders became more adept at house construction, the need of the settle, of course, became nil.

In old English inns, there may still be seen some of the old oaken settles that three centuries ago were an established part of any well appointed tavern. One of the oldest yet discovered in England is purported to be Saxon in origin and may be



AMERICAN SETTLE

Gift of Mrs. Gustav Radeke, 1920

18th century

England was actually a chest provided with a back and arms, its seat top hinged to allow a storage space below. In Elizabethan times it was considered almost requisite to the household along with tables, chairs and chests. The advent of the settle was acclaimed because of its ability through its high back to protect the sitter from inevitable cold draughts. Haddon Hall was but one of the many palatial residences housing this type of bench for

seen in the choir of Winchester Cathedral. Another interesting one probably dating from a late Gothic period was found in Somersetshire. It is of the traditional oak and has its back panels carved in the popular linen fold pattern. For additional warmth cabinet makers of the middle ages often finished the end farthest from the fire with a wing while the opposite end had only an arm for support.

An early sixteenth century French bench

or settle of no mean merit has five panels in the back and four across the front of the chest section all carved in the same linen fold pattern.

The usual seventeenth century English settle in vogue since the thirteenth century had a high paneled back intricately carved and with its curved arms showed a direct influence upon contemporary American pieces. Settles in America have been mentioned as early as 1643, and they did not appear to become obsolete until past the middle of the eighteenth century. A carved one of the last half of the seventeenth century has an ornately decorated back and seat front and the curved arms are supported by turned posts. The paneled seat is hinged as was frequently to be seen in the early colonial types. Elaborate decoration of cottage furniture was finally dispensed with and instead an air of simplicity prevailed.

It was the kitchen where the settle was dominant and there where it was to be found drawn up before the large fireplace, thus making a room within a room as one authority suggests. Three or four persons could be comfortably seated side by side in one of average size. Cushions were in all probability a contributing factor in easing the hardness of the wooden seats. In the eighteenth century, pine settles were constructed with high hooded backs extending to the floor and with a wing or arm at each end. An accessory, appreciable when in evidence, was the candle holder attached to the back at a spot convenient to the occupant or occupants. Little change was thereafter made in the settle until it became the settee finally to become the sofa.

A pine settle of the first half of the eighteenth century is the very essence of crudeness with its back formed of three wide boards placed one above the other and supported by an upright board in the middle and a wing at each end. Curious indeed is a Massachusetts piece of the same century with a semi-circular back of curved boards vertically arranged. New Jersey contributed another variety having a back of horizontal slats fitted closely to-

gether and surmounted by a hood. A vertical board and fancy shaped wing pieces hold the back in position. A peculiar feature appears under the seat in the three drawers that are placed there end to end.

Of particular interest is a settle bed having curved arms and dating from 1720. Eleven oblong panels are inserted in the back and six in the seat front. During the day it served the family as a bench but by swinging out the hinged seat and allowing the paneled portion to rest on the floor it became a bed. In the Colonel Samuel Talcott homestead built in Hartford, Connecticut, in 1769 was housed a settle bed assuredly made for this interior because of the matching woodwork of both settle and kitchen. There are six panels in the back arranged three above the others, the skirt is shaped and the feet are of the bracket type. Just below the lower central panel there is a candle holder which might be folded back out of the way when no artificial light was needed. The bed was formed by raising the hinged seat front to a level with the seat.

Assuming its place in the exhibition of early American furniture from the collection of the Museum of the Rhode Island School of Design is a typical eighteenth century pine settle with a paneled and hooded back here illustrated.¹ Five oblong panels are surmounted by five others nearly square and all are chamfered. The curved wing pieces terminate in the longitudinal cross section of a knob, the whole being cut from a single thickness of board. The seat with shaped corners is mortised into the wings which extend to the floor and have a Gothic arch cut in the lower portion of each. In length it measures approximately seventy-four inches, while the height is a trifle over fifty-three inches. Of its type, it is outstanding as an excellent example of primitive craftsmanship. Another settle of less graceful proportions is

¹See Wallace Nutting: *Furniture of the Pilgrim Century*, page 311.

See Wallace Nutting: *Furniture of the Pilgrim Century*, revised edition, page 419, No. 603.

Russell Hawes Kettell: *Pine Furniture of Early New England*, page 68.

also in the museum's possession. In length it is about sixty-eight inches and nearly six inches less than this in height. The result of these nearly square dimensions falls short of achieving a well balanced aspect. Of the same period, it is also similar in general construction to the one previously described. A heavy moulded top rail is applied to the back just under the hood. The grained finish which it has was the evident attempt at renovation to which an owner once resorted in his effort to appear in fashion.

Quaint and interesting as settles have been created, it may be justly said that our modern modes of seating accommodations have vastly improved in as much as bodily comfort is concerned. E. T. CASEY

A CHINESE NEOLITHIC VASE

FEW countries have provided the world of art and archaeology with so many thrills on new discoveries as China, nor are the possibilities by any means exhausted. In fact, the new problems seem to be endless, and surprises may constantly be expected. Furthermore, each problem seems to lead the scholar further afield into civilizations and lands contingent to China which bear witness to interesting interrelations in the past.

An excellent illustration of this, indeed one of very considerable surprise, is the important find made by Professor J. S. Anderson in the province of Kansu, in the northeast section of China, during 1923 and 1924. Professor Anderson was a Swedish mining engineer who was adviser to the Chinese Government and who was engaged in survey work, in the course of which he unearthed a series of early cemeteries which yielded a considerable series of pottery vases, some intact and some only in potsherds, which open an entirely new chapter in Chinese ceramics. With these were utensils of polished stone, jewelry and jade objects.

Neolithic pottery is always interesting, being often less sophisticated than later work, and illustrating primitive designs and technique which are very gratifying to

the student. It is a bromide calling almost for apology, to say that pottery fragments are almost indestructible, and frequently offer almost all the evidence we have of peoples and civilizations long since hid in the darkness of the remote past, but the statement bears repeating.

All of the foregoing is but introduction to a recent gift by Mr. C. T. Loo, of New York and Paris, of a fine vase in perfect condition from the Anderson find. The vase in question is one of graceful shape, wide shoulders, ovoid body and with small handles below the centre. The clay has been very carefully worked over, so that the grain of the clay is surprisingly fine for the period. It is reddish-buff in color, but there are frequent evidences of polishing.

Aside from the interesting and highly developed shape, its chief interest lies in the painted design in black and red on the shoulder, which is one of interwoven strap design. There is no evidence of glazing, the colors being evidently fired on after application to the vase. It is hand-made, not turned on the potter's wheel. Like most of the vases found, our example is remarkably free from incrustation, so it has a freshness which is surprising. On the other hand, there is no question of its remote antiquity, one according to specialists in the subject as dating about 3000 B. C. This was the epoch of transition between the age of stone and the age of bronze. Professor Anderson has published a "Preliminary Report on Archaeological Research in Kansu."

To one not familiar with the amazing skill in shape and decoration of neolithic pottery, the surprise is indeed great. Students of archaeology rejoice in the find, for it immediately suggests finds of related wares made years ago by Professor Pampelly at Anau on the Pamir Plain, and other finds of importance from as far away as South Russia and Turkestan.

The Museum and its visiting public are sincerely indebted to Mr. Loo for his choice example from this find, which by his kindness has found a permanent home in the Museum.

L. E. ROWE



CHINESE POTTERY VASE

Neolithic, 3000-1500 B. C.

Gift of C. T. Loo, 1933

AN EMBROIDERY OF MEDIAEVAL ENGLAND

EMBROIDERY, "a process so esteemed by the Romans that they called it 'painting with the needle,'" ¹ has been a popular means of decoration since antiquity. Not only did it afford a method of conveying biblical and historical episodes to the illiterate, but also provided an excellent method of ornamentation. One of the countries foremost in this expressive art was England of the Middle Ages. From the Anglo-Saxon period, through the days of the Norman Conquest, and finally to the fourteenth century, English needlework progressed. It rose to a peak in the early part of the century, retrograded to inferior pieces, later to regain some of its former splendor.

During the Anglo-Saxon period, much leisure time was spent by the ladies in needlework, although practically no examples remain. Without doubt, work used for religious purposes was prevalent. Coronation robes and mantles for kings and men of rank were frequently embroidered by their ladies, since according to William of Malmesbury, Eadgyth, or Edith, queen of Edward the Confessor, is said to have embroidered the robes worn by the king at festivals.² These beautiful pieces were frequently donated to the church to be changed into ecclesiastical robes. Since it was the custom to bury royalty and church dignitaries with these choice textiles, the tomb has proved a source of supply for the few articles preserved to us. These early examples are worthy forerunners of the supreme workmanship produced three hundred years later.

The Norman period contributed the famous Bayeux tapestry, a series of scenes

¹"Needlework through the Ages," by Mary Symonds and Louisa Preece.

²"English Embroidery," by A. F. Kendrick.

depicting the Norman Conquest and measuring over two hundred thirty feet in length.

It is not until the early fourteenth century that the peak of English embroidery is attained. It is with this century, known as the "great period," that we are especially concerned.

The Museum of the Rhode Island School of Design recently acquired through the Mary B. Jackson Fund a blue velvet chasuble back decorated with an embroidered orphrey and neckband. In a former article issued by our museum, a chasuble of the same period is described.³ This type of embroidery is known as "Opus Anglicanum" or English work. Although beautifully executed, it is not to be considered infallible. "The heads are disproportionately large, the eyes too staring, the colouring is sometimes unnatural—blue and green, for example, being favourite colours for the hair,—and the perspective is weak. With all this, there is a venerableness and dignity in the figures, and a genuine religious spirit, which later and more correctly designed work does not always possess; . . ."⁴ The execution of the chasuble in discussion is slightly different from the latter description, but betrays an unmistakable resemblance to fourteenth century English work. The eyes are not as staring, the treatment of the cheeks differs slightly, and the unusually high foreheads appear more normal, in fact the piece closely resembles the execution of a figure from the English chasuble supposed to have been the horse trapping of John of Eltham, second son of Edward II. This embroidery, finally converted into a church vestment, has also been ascribed to Edward III as his coronation robe.⁵

The scenes in the orphrey represent episodes from the life of the Master. Four of them are intact except for slight wear. A section of a fifth is visible below the neck-

band, and scenes vertically severed form a border for the neck. The whole decoration was without doubt taken from a cope, that semi-circular vestment often richly embroidered.

The first complete panel is the scene where Christ appears before Pontius Pilate, enthroned on a seat of silver and blue, while armed soldiers appear at the left behind the accused. The execution is exquisitely wrought in split-stitch and couching, the latter providing the background, throne, shields and helmets of the soldiers, and a band around the bottom of the Master's robe. The other stitch, worked in various sizes, is a derivation from crewel work and is often difficult to distinguish without the aid of a glass. The faces are



CHASUBLE BACK

English

14th century

Mary B. Jackson Fund, 1931

³See Bulletin, Vol. VIII, No. 4, October, 1920.

⁴"English Embroidery," by A. F. Kendrick.

⁵"Needlework through the Ages," by Mary Symonds and Louisa Preece. Plates XXXII and XXXIII.

delicate and offer the finest workmanship, while the hands, feet, and robes are a little more coarsely wrought. Both overspun gold and silver are used in the couching,

stitches appear in the whole orphrey.

The second scene is that one where the accused is being scourged by the order of Pilate, who after inquiring for the evil



THE BETRAYAL

DETAIL FROM EMBROIDERED ORPHREY

sewn down with blue and tan-colored silks. The split-stitch appears in shades of green, blue, tan, and salmon-color, while the flesh is wrought in cream-colored silk with eyes worked in black. These same colors and

Christ had done, "wishing to content the multitude, released unto them, Barabbas, and delivered Jesus, when he had scourged him, to be crucified." Mark XV, 15. Here he is shown tied to a post between

two soldiers, one with arms raised to lash him.

The third scene is the famous betrayal, where the kiss of Judas identifies the Christ whom the soldiers and Pharisees are seeking with torches and weapons. All is interestingly portrayed and suggests John's version of this episode more clearly than the narrations in the other Gospels. In the left foreground, Judas embraces the Master, while at the right appear some of those who fell to the ground after Jesus announced that he was the one whom they sought. One of the two figures is glorified with a gold and salmon-colored halo, while the head of the other is encircled by one of black silk. The latter, I assume to be Judas and judge the black halo to be suggestive of his treachery. Another reason for so identifying the two arises from the appearance of the armed hand of a soldier grasping Jesus' sleeve. Angry soldiers with flaming torches and one with a pole-axe appear just beyond eagerly seeking the accused.

The scene most peaceful and spiritually beautiful is depicted in the fourth panel, where the famous last supper is portrayed. This was evidently cut from a larger panel as may be the other scenes, since only six of the disciples appear with the Christ. Instead of being centrally seated as he is in the famous painting by da Vinci, he appears at the left comforting the recumbent disciple, in all probability John, while Judas with a halo of black silk is isolated from the remainder of the group, separated by the breadth of a semi-circular table. His appealing expression and his separation from the other followers seem suggestive of his identity, while the one whom I consider Christ appears as the comforter at whom most of those pictured are gazing. Judas' attitude is an imploring one with eyes cast toward the Master suggesting, perhaps, an unspoken desire for advice on his contemplated betrayal.

The scenes on the neckband are badly worn, and there is insufficient material to identify the episodes. Little more than

foliage and an occasional hand or helmet appear to enlighten one.

In this ecclesiastical vestment, the delicate workmanship of six centuries past affords ample justification for the popularity and fame "*Opus Anglicanum*" achieved throughout the continent. An ability for fine execution in needlework and the prevalent spiritual trend are together embodied in this exquisite example of English embroidery.

D. N. CASEY

THE PAGEANT FOR 1934

A DEPARTURE from the usual method of historical presentation is being tried in this year's pageant, "*The Romance of Jewels*," which will be given May 24th, 25th, and 26th in Memorial Hall under the auspices of the Jewelry Department of the Rhode Island School of Design.

Under the direction of Mr. Stephen W. Macomber of the Drawing and Painting Department, the pageant this year is to be a combination of music, dancing, and dramatics. The romance associated with jewels will be depicted through the plot of the fantasy as well as through the costumes of the cast. The strains of a prelude by Chopin and memories of the days when Jenny Lind was at the height of her career haunt the action of the play, which shifts from the window of a smart modern Fifth Avenue shop to an aristocratic Victorian interior, and thence to a glittering dream-world of jewelry. Several innovations in scenery are to be introduced, among them a jeweled fan which serves as a curtain before the stage. The stage is to be revealed as the two wings of the fan are folded.

In the second act of the performance a style show will be presented in which various fashions in jewelry will be exhibited. The final scene is to be a wedding of the hero and heroine of the drama, affording splendid opportunities for variations in color and the exhibition of jewels.

THE LIBRARY

The following books are a few of those it has been possible for the Library Committee to purchase recently from the funds Mrs. Jesse H. Metcalf has generously given the Library every year:

Barnes, Albert C.—The art of Henri-Matisse. 1933.

Basler, Adolphe-Maurice Utrillo, V. n.d.

Berenson, Bernhard—The drawings of the Florentine painters. 2v. 1903.

Bloch, E.—Muslim painting. 1929.

Bossert, Helmuth T.—Geschichte des Kunstgewerbes. 5v. 1928–1932.

Brandt, Paul—Schaffende Arbeit und bildende Kunst. 2v. 1927–28.

Chapman, Kenneth Milton—Pueblo Indian pottery. 1933.

Cousturier, Lucie—Seurat. n.d.

Dalmatien Bau- und Kunst Denkmale. 6v. n.d.

Derwent, George Harcourt Johnstone, 3d Baron—Goya. 1930.

Dodgson, Campbell—Modern drawings. 1933.

Downes, William Howe—The life and works of Winslow Homer. 1911.

Erixon, Sigurd—Möbler och heminredning i Svenska bygder. 2v. 1925–26.

Folnesics, Josef—Innenräume und Häuser. 1922.

Furst, Herbert Ernest Augustus—Charlottenburg. 1911.

Gardner, Arthur—Medieval sculpture in France. 1931.

Hennezel, Henri d'—Decorations and designs of silken masterpieces. n.d.

Histoire générale de l'art français. 3v. n.d.

Hottenroth, Frederic—Le costume. n.d.

Jouhandeau, Marcel—Marie Laurencin. 1928.

Jamot, Paul—Dunoyer de Segonzac. 1929.

Janniot, Alfred—Le bas-relief du musée des colonies. 1931.

Kelly, Francis M.—A short history of costume and armour, chiefly in England. 2v. n.d.

King, William—Chelsea porcelain. 1922.

Koop, Albert J.—Early Chinese bronzes. 1924.

La décoration primitive. 4v. n.d.

Maeterlinck, L.—Le genre satirique dans la peinture flamande. 2me. ed. 1907.

Manson, James Bolivar—The life and work of Edgar Degas. 1927.

McMurrich, J. Playfair—Leonardo da Vinci the anatomist. 1930.

Molmenti, Pompeo—Tiepolo. 1911.

Muchall-Viebrook, T.W.—Flemish drawings of the 17th century. 1926.

Nutting, Wallace—Furniture treasury. 3v. 1928–33.

Parker, K. T.—Drawings of the early German schools. 1926.

Parker, K. T.—North Italian drawings of the Quattrocento. 1927.

Parkes, Kington—The art of carved sculpture. 2v. 1931.

Pedrini, Augusto—L'ambiente il mobilio e le decorazioni del Rinascimento in Italia. 1925.

Peirce, Hayford, and Tyler, Royall—L'art byzantin. n.d.

Popham, A. E.—Drawings of the early Flemish school. 1926.

Porter, A. Kingsley—Spanish Romanesque sculpture. 2v. 1928.

Post, Chandler Rathfon—A history of Spanish painting. 5v. 1930–34.

Rivière, Georges—Cézanne, le peintre solitaire. 1933.

Rothenstein, Sir William—The portrait drawings of William Rothenstein. 1926. n.d.

Salmon, André—André Derain. 1929.

Schmidt, Adolf—Bucheinbände aus dem XIV.–XIX. Jahrhundert in der Landesbibliothek zu Darmstadt. 1921.

Schmidt-Degener, F.—Jan Steen. 1927.

Vacquier, J.—Anciens châteaux de France. 14v. 1920–33.

Van Marle, Raimond—Development of the Italian schools of painting. 14v. 1923–33.

Van Marle, Raimond—Iconographie de l'art profane au moyen-âge et à la renaissance. 2v. 1931–32.

Yashiro, Yukio—Sandro Botticelli. 1929.

E. CHASE

Bulletin of the
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Providence

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

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HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A.M. to 5 P.M. week days and from 2 to 5 P.M. Sundays.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

LIBRARY

The Library contains 10,259 volumes, 17,960 mounted photographs and reproductions, 6,686 lantern slides, and about 5,165 postcards. During the months of June, July and August the library is closed.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum are on sale at the entrance to the museum.

COPYING

Permission to copy or photograph in the galleries of the Museum may be obtained on application to the Director of the Museum. Such permits will not be issued for Sundays or legal holidays.